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BOOKCRAFT

The Salmagundi Club Library

THE library of the Salmagundi Club, New York, although not large—it contains only some 3,000 volumes—is becoming more and more unique and valuable under the efficient management of the librarian, Mr. William Henry Shelton. It is above all an artists' working library, as it possesses a remarkable collection of reference books for students of costume, especially of the last century, but it also contains other points of great interest.

One of the members of the club, Mr. J. Sanford Saltus, is particularly interested in the "Dauphin" controversy, and the collection of books and pamphlets on this subject is almost exhaustive. Mr. Saltus himself has contributed to these polemics by his book, "The Mystery of a Royal House," which has been privately printed, extra illustrated by Frank Foulke, and bound in blue levant, ornamented with fleur de lys, by Blackwell, being one of the finest products of the Blackwell Bindery. This bindery has contributed to the library a fine specimen of its work in a small red levant binding, tooled with a Moorish design, which preserves a rare and curious 12mo. pamphlet, "Memoires de Paul Jones, An VI. (1798)". This pamphlet was recently quoted in a New York catalogue at \$40.

Another interesting binding is in the Louis XVII collection, on a work listed "Abrégé de l'Histoire des Fortunes du Dauphin," which contains the autograph of Charles Louis, Duc de Normandie—"Naundorf." A pressed calf binding, with gold ornament on blue morocco, is on a Paris, 1846, book, "Memoirs d'un Contemporain," which contains also the signature of Madame Emile de Girardin.

A thin octavo in olive green levant, plain but for a gold line at the extreme edge of the corner, is from the library of the late J. W. Bouton. It is "Dresses of the Representatives of the People, Members of the Two Councils, and of the Executive

Directory"—etc.—"from the Original Drawings given by the Citizen Grasset S. Sauveur." This book was printed in London in the fifth year of the first republic (1796), being a translation of the French work of the preceding year.

A thin quarto, London bound, 1840, in plain calf, and illustrated by Leech, is "The Fiddle-Faddle Fashion Book, and Beau Monde a la Francaise, enriched with Numerous Highly Coloured Figures of Lady-like Gentlemen."

The oldest book in the library is a folio from the famous Marlboro sale, and printed in Rome in 1498, the "Commentaries of J. Viterbensis Anniius." It is bound in worm-eaten leather, but the covers are lined with parchment of a much earlier date. The text is illuminated and contains the music of Gregorian chants.

Among the curious bindings are several folios on the French army bound in the cloth of the baggy red trousers of the French soldiers. A work by a Lieutenant Colonel of the British army is bound in khaki.

The treasurer of the library committee, Dr. Henry S. Oppenheimer, who has just returned from Rome, has secured a large number of photographs of the cartoons of Michael Angelo which are to be bound in three volumes.

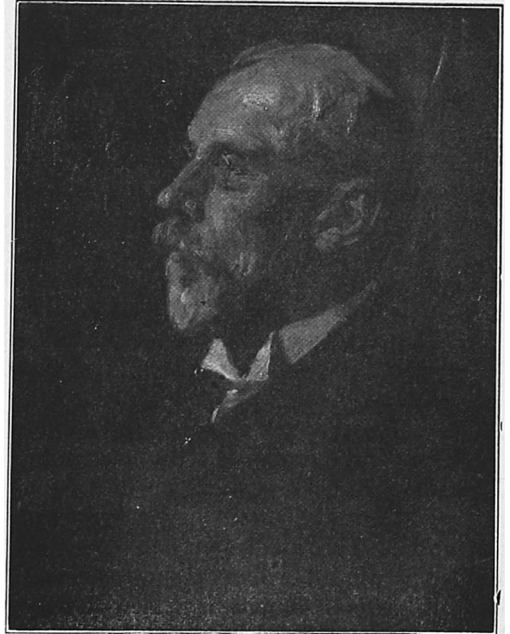
This library has a regular income from an annual sale of mugs which are specially decorated by the artist members, so that the committee has already been able to spend \$5,000 for the development of their library, the average yearly income from this source being about \$700.

In the cozy room at the top of the club house is the true library atmosphere, the literary and the artistic being lined up on the shelves in friendly rivalry. Here comes the student of costume to pore over the absolutely unique scrap books full of old colored prints which belong to the collection, and the special works on the subject.

The Collector and Art Critic

In every successful club there is at least one member who gives his entire time and thought to it. The Salmagundi library is the work of the librarian; it is the expression of his personality; here is where he lives and writes and has his being. It is not one of those formal, cold-blooded libraries where everything is done according to the decimal scale, and even the books are selected by a machine-like system. It is a human library, it has its weak points; but they only serve to emphasize its strong points, they make it more sympathetic, more usable and they furnish an excellent excuse for the annual mug sale, which has become an institution of note in the annals of the art life of New York City.

Booklovers are always welcome to examine the special features of this collection, if they will make application to the librarian, Mr. W. H. Shelton, at the clubhouse, 14 West Twelfth street.



*"Portrait Sketch of William Henry Shelton,"
by J. N. Marble*

New Books on Art Subjects

Advance sheets have been received from the Frederick A. Stokes Company of "The Collector's Manual", a quarto volume of great interest, especially for the collector of furniture to which most of the chapters are devoted. These are on "Tables and Sideboards," "Chairs and Sofas," "Chests and Cupboards," "Old-fashioned Bedsteads," "Desks and Secretaries" and "Bureaus." Interspersed between these essays on heavy furnishings, are chapters on "English Pottery and Porcelain," "Antique Glassware," "Brass and Copper Utensils," "Lustre Ware," "Timepieces," "Old Pewter" and "Cottage Ornaments."

These essays are very readable, entertainingly filled with a wealth of curious lore, while at the same time giving such detailed information that no one who collects any of the subjects mentioned can afford to be without the book.

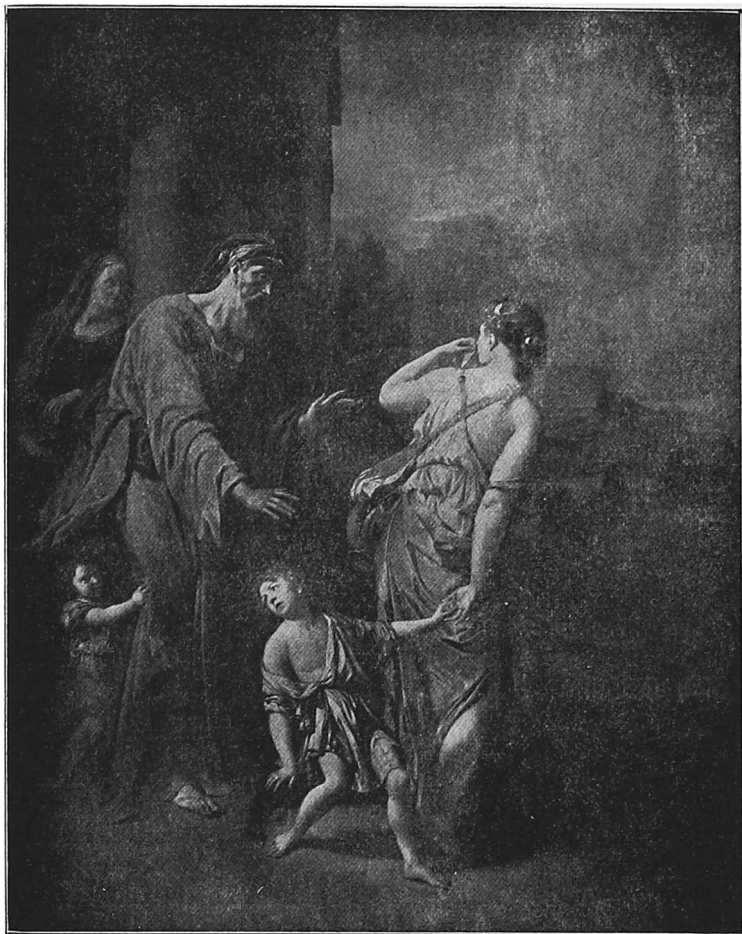
The volume is well illustrated and an important addition to a library on Bibles and Curios, either public or private.

"The Collector's Manual", New York, Frederick A. Stokes & Co."

Aubrey Beardsley was a unique genius, a refined William Blake, a picturesque character. His mental world was a world of phantoms and of the grotesque, and in the illustrations of "Salome," the one act drama by Oscar Wilde, which John W. Luce & Co. have published, his peculiar mannerism of drawing has full swing. He had the latent power of creating beauty away from the lines of convention. With him everything was a question of form or pattern, with a powerful loadstone drawing him to the decorative.

This little volume, well gotten up, contains a gruesome but interesting story, the illustrations are, however, of prime importance, and are of special interest at the current moment, as there seems to be a revival of Beardsley's work under way.

"Salome" by Oscar Wilde, illustrated by Aubrey Beardsley. Boston, John W. Luce & Co.



"The Expulsion of Hagar," by Van der Werff

From "The Art of the Dresden Gallery," by Julia De W. Addison. Copyright 1906 by L. C. Page & Co

The latest number of The Popular Library of Art, which is published in London by Duckworth & Co. and by Dutton & Co. in this country, is a handy volume, neatly bound, which gives a historical review of the art of water color painting in England from its first introduction to very nearly our own time. The chronological order is naturally followed, but the dry facts are relieved, in many instances illuminated, by keen critical observations of the author, who fears not to disagree with others when occasion offers. This is an indispensable booklet for those who desire a well digested account of the subject, presented in readable style and form.

"The English Water Colour Painters" by A. J. Finberg. New York, E. P. Dutton & Co., cl. 75c.; leath., net, \$1.00.

Another volume in L. C. Page & Co's series on "The Art Galleries of Europe" has come from the press. It covers the art of the Dresden Gallery and is written by Julia De W. Addison, who has contributed two other volumes to the series. These books are all by women writers and do not claim to be critical reviews, but rather interesting causeries. The present volume is one of the most entertaining. It is replete with anecdote and by no means devoid of the result of schol-

arly investigation. Where questions are in dispute, for instance the so-called Correggio's Magdalen, both sides are impartially stated. Over fifty illustrations, well selected, enliven the pages.

"The Art of the Dresden Gallery" by Julia de Wolf Addison. Boston, L. C. Page & Co., \$2.00 net.

"Die Kunst unserer Zeit" is published by Franz Hanfstaengl of Munich, and may be had from this firm's branch on Fifth Avenue. A new number is always welcome; the last one which has reached me being of especial interest, because it contains an excellent review by Franz

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Lehr of the Münchener Jahres Ausstellung at the Glas Palast. Seven full page plates and twenty-two half-tone text illustrations are of fine quality. The best are Adolf Heller's "Lili Marberg as Lola Montez" and an unusual Grutzner "Temptation", in which the artist, famous for his jolly cloister anecdotes shows how these monks may sometimes get into trouble.

With the interest in modern German art of which there is just now some sign, this number is of timely importance.

A remarkable book has been received from Cassell & Company. It is a history and description of French Porcelain by the best authority on this subject, Mr. E. S. Auscher, who from 1879-1889 was chief at the Sèvres factory. It is a book of immense value to the collector of porcelains, and by reason of its literary qualities, through William Burton's translation, of great interest even to the general reader. The origin, the rise and the progress of the French potter's art are fully and precisely traced, while sixty half tone and twenty-four colored plates elucidate the text. These colored plates, by the way, are the finest seen in a long while and demonstrate the perfection of the half tone color process. This book should be in every public library for the benefit of artisans and it should also be a handbook to every collector.

"A History and Description of French Porcelain," by E. S. Auscher, translated by William Burton, F. C. S. Illustrated.

Edition limited to 1250 copies. New York, Cassell & Company.

"The Holy Night," forms the photogravure frontispiece of a recent volume in the Newnes' Art Library on Correggio. It is one of the finest and richest plates that has appeared. The Parma group of Correggio's paintings are fully illustrated among the half tone plates. Although the author of the introductory essay, Mr. Selwyn Brinton, calls the "Reading Magdalen" a doubtful work, he includes it among the illustrations, the selection of which is otherwise judicious and gives a fair estimate of the artist's characteristics.

The latest volume of the series covers the work of Ingres, a devoted follower of Correggio and a worshipper of Raphael, the last of the classicists, from whom the Romanticists learned a great deal more than they wished to acknowledge. The introductory essay is by Octave Uzanne and is most readable. The illustrations are well chosen, and cover every phase of the work of this most productive artist. It will be seen by these plates that Ingres was not only a painter of classic conceptions but a portrait painter of great ability. The famous "La Source" of the Louvre furnishes the photogravure frontispiece.

"Correggio," Essay by Selwyn Brinton. Newnes' Art Library. New York, Frederick Warne & Co., \$1.25.

"Ingres," Essay by Octave Uzanne. Newnes' Art Library. New York, Frederick Warne & Co., \$1.25.

Book Notes

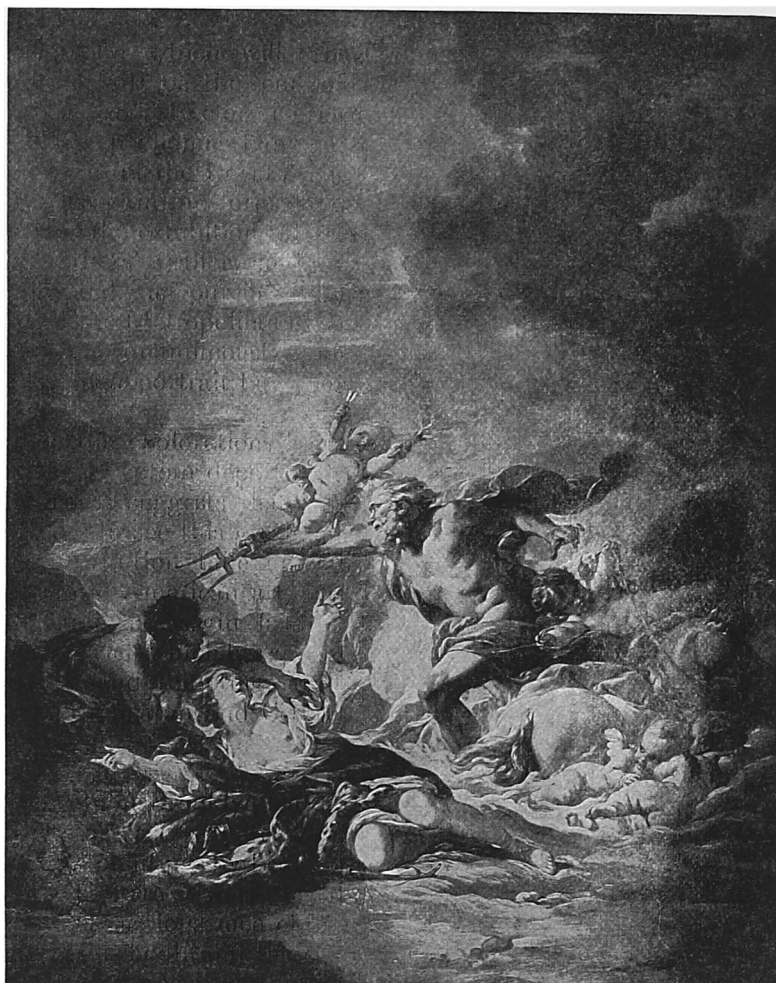
The Anderson Auction Company held in November a two days' miscellaneous book sale, the highest price of which was \$63 for a copy of the Merrymount Press edition of the Bible in fourteen volumes, No. 391, of 480 copies printed with large type. An Anderson sale of last season included a copy which sold unusually high, at \$196.

Several modern first editions were offered: The "Memoirs of Grimaldi," 1838, first issue, original binding, bringing \$12; Hawthorne's "Grandfather's Chair," 1841, original cloth, with label, used copy, \$15; Longfellow's "Voices of the Night," 1839, crimson levant, gilt edges, by Stikeman, \$11.50; Longfellow's "Belfry of Bruges," 1846, half levant, gilt top, \$10.25;

Tennyson's "Timbuctoo," 1829, calf, \$18.50; Whistler's "Gentle Art of Making Enemies," 1890, wrappers, uncut, \$29; and Rodd's "Rose Leaf and Apple Leaf," 1882, with introduction by Oscar Wilde, vellum, covers slightly soiled, \$9.25. The latter was a bargain at this price.

The first book sale in London, of any note, was held at Hodgson's and consisted of standard and miscellaneous books. The following are some of the chief prices realized: engraving from the work of Sir Thomas Lawrence, proofs, \$360; Creighton's Queen Elizabeth, \$52; Folk Lore Society's Publications, 1878-1905, fifty-one volumes, \$110; Gould's Monograph of the Frochilidae, five volumes, \$60; Scott's Waverley, first edition three volumes (cut down), \$75.

A find has been made in Harrisburg, of a collection of books, unusually rich in Americana, belonging to Dr. William H. Egle, former State Librarian of Pennsylvania. The four thousand volumes comprising the library are now in New York.



"Neptune and Amyone," by Francois Boucher
 From "The History of Painting," by Richard Muther. Copyright by G. P. Putnam's Sons

Within a few days G. P. Putnam will send out "The History of Painting" by Richard Muther, in which the above appears as one of the illustrations.

Among the interesting Americana appearing in the sale of the collection of George M. Elwood, of Rochester, N. Y., sold last month, was the private journal of Aaron Burr, reprinted in full from the original manuscript in the library of Mr. William K. Bixby, the well-known bibliophile of St. Louis. This rare work, which is in two volumes, was privately printed in exquisite style on hand-made paper, for gratuitous distribution. Only 250 copies, signed and numbered, were issued,

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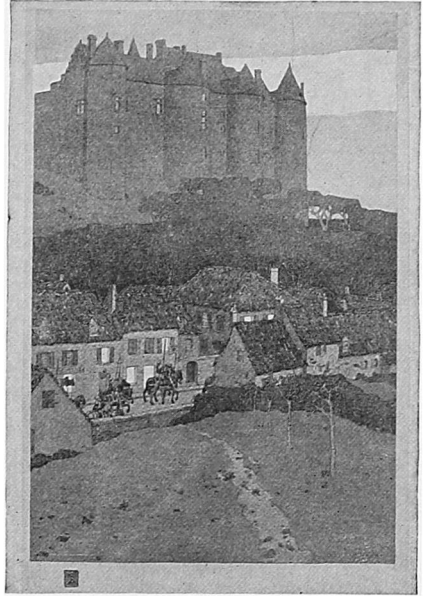
and most of them were presented by Mr. Bixby to the prominent libraries of this country and Europe. This copy is the first that has come on the market. It was sold for \$154.

The Duke of Sutherland's splendid library at Trentham Hall, Staffordshire, was sold at Sotheby's on November 19 and following days.

The collection was rich in early printed books and illuminated manuscripts. The English heraldry of the reigns of Elizabeth and James I., was illustrated in color with no fewer than 13,000 coats of arms. There were royal books in rich bindings that belonged to Edward the VI, and to Henry the III of France, also Dr. Johnson's copy of Martial, with marginal notes in the philosopher's hand.

The Duke's library also contained a fine collection of illustrated works on sport and natural history.

Scribner's annual and important exhibit of bindings was of about a hundred books of the highest rank, being entirely of historical and famous books from the libraries of the rulers of France. They were mostly of the seventeenth and eighteenth centuries and included volumes which formerly belonged to Napoleon I and III, Francois I and II, Henri II, III and IV, Charles IX and X, Louis XIII, XIV, XV, XVI and XVIII, Marie



Chateau of Luynes, from a Guérin print

Antoinette, Marguerite de Valois, Mme. de Pompadour and Mme. du Barry.

There are appearing in our shop windows a series of extremely interesting colors by Jules Guérin of famous buildings and historical monuments. Mr. Guérin has made delightfully artistic pictures out of even such unpromising subjects as the Smithsonian Institution and Grant's Tomb, the latter print and that of Washington Monument being absolutely daring in their simplicity.

Art is Long—and Life is Short

The obituary of the past month records some prominent names.

Samuel James Kitson died on November 9th. He was one of three sculptor brothers, the others being H.H. Kitson, living in Boston, and R. L. Kitson, who lives abroad. S. J. Kitson's study years were in the seventies, when he gained four prizes at the Academy of St. Luke in Rome. Of late he has devoted himself principally to religious work, some of his creations being for the Cathedral at Richmond, Va.

A painter of international reputation, Fritz Thaulow, passed away on November 5th at Vollandam, Holland, whither he had been attracted because it is an ideal sketching ground. He was the painter of running water, for no man of old or modern times has ever approached him in his truthful picturing of the curling eddies of a woodland stream. Nor has anyone ever put on canvas so masterfully as Thaulow the snows, the rapids, and all the beauties of the Norse landscape.